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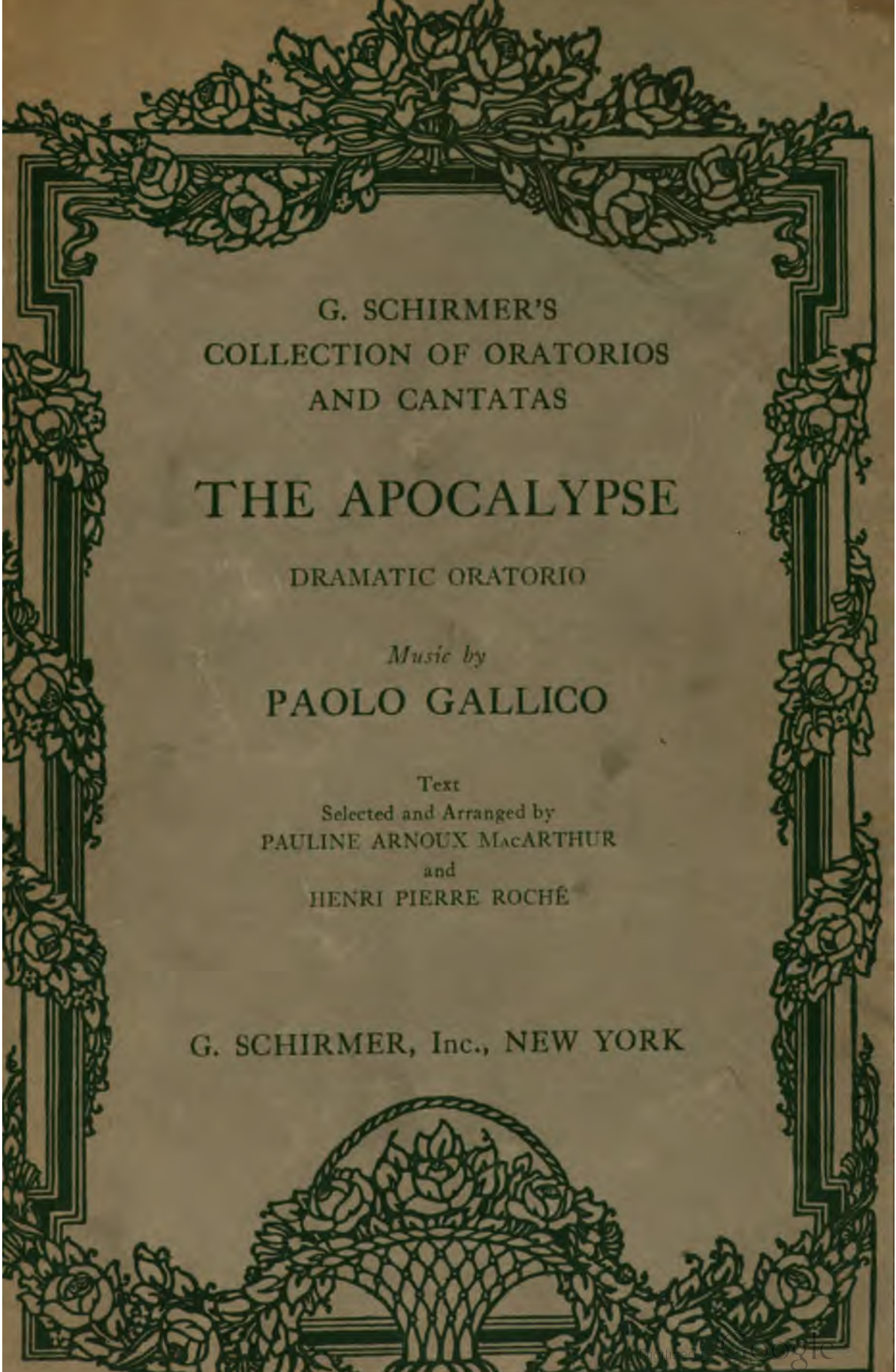
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THE APOCALYPSE

DRAMATIC ORATORIO

Music by

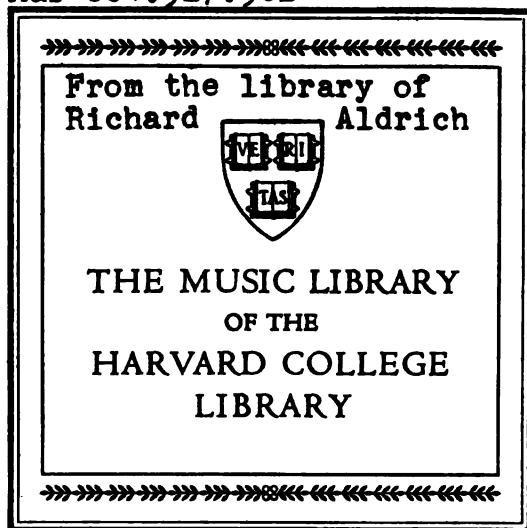
PAOLO GALLICO

Text

Selected and Arranged by
PAULINE ARNOUX MacARTHUR
and
HENRI PIERRE ROCHE

G. SCHIRMER, Inc., NEW YORK

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THE APOCALYPSE

DRAMATIC ORATORIO
In a Prologue and Three Parts

*For Chorus of Mixed Voices
With Soli and Piano Accompaniment*

MUSIC BY
PAOLO GALLICO

Text
Selected and Arranged
Mainly from the Book of Daniel and the Apocalypse
By
PAULINE ARNOUX MacARTHUR
and
HENRI PIERRE ROCHÉ

VOCAL SCORE
Price, net, \$2.00
Book of words, \$2.50 per hundred

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INTRODUCTORY NOTE

The book of the Dramatic Oratorio "The Apocalypse" is intended to focus attention upon the subtle forces that have been destructive from the beginning of time, and to arouse in the hearts of men the hope of The Millennium as set forth in "The Apocalypse."

The Prologue, *Belshazzar's Feast*, represents the Babylonian Empire at the height of its sensuality and irreligion. In order to make a coherent whole of the oratorio, a Narrator is used; Drunkenness, Gluttony and Idolatry are made impersonations. The Prologue ends in the downfall of the old dispensation, signified by the words "Mene, Mene, Tekel, Upharsin."

The First Part of "The Apocalypse" is called *Armageddon*; the text describes what war has been from the time of Cain and Abel. Then the seven vials are poured out—the sixth poured out to gather them together before that great day of God Almighty: "And He gathered them together in a place called in the Hebrew tongue Armageddon."

The Second Part of the oratorio is called *Babylon*. Babylon is personified and described as the woman lacking in the maternal, the creative instinct. After the words "To me they all belong," there is an orchestral interlude. Then Babylon resumes her narrative, knowing she has lost her hold over the souls of men, and realizing also that she fulfilled a prophecy.

The Millennium opens with the words "And I saw a new heaven and a new earth." The verses chosen from the Apocalypse for The Millennium are among the most beautiful in the Bible.

An oratorio of this character seems to be especially fitting at this time. The world is beginning to realize that working of cause and effect in the spiritual world which is called prophecy. The downfall of material and sensual conditions is set against the beauty and joy of the second coming of Christ.

Behind and above this entire work we must see and feel the hand of God. The greatest hope of the whole world seems not far, and when we say, "I believe He shall come again with glory to judge both the living and the dead," that belief is becoming more and more real, and we take comfort in the words that every man shall be judged "according to his works."

Pauline Arnoux MacArthur.

December, 1920.

Drunkennes
Spirit & Idolatry
Babylon by
Pauline Arnaud MacArthur

Plutony
The Pagan Dance
Armapddos
by Henri Pierre Roché

To Richard Aldrich a friend
 whom I seldom see, but who
 helps to make me believe in the
 spiritual quality of friendship -
 an admiration of his rare qualities
 of soul and mind - Ceceline Brown MacArthur
 Jan 20, 1912

CHARACTERS

| | |
|-----------------------|-----------|
| NARRATOR | Bass |
| A MAN | Tenor |
| A SPECTRE | Contralto |
| SPIRIT OF DRUNKENNESS | Baritone |
| SPIRIT OF GLUTTONY | Bass |
| A VOICE | Soprano |
| SPIRIT OF IDOLATRY | Contralto |
| SPIRIT OF WAR | Baritone |
| ANOTHER VOICE | Contralto |
| BABYLON | Soprano |

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Time of Performance, one hour and a half

PROLOGUE

Belshazzar's Feast

BASS SOLO : *Narrator*

Belshazzar the king made a feast to a
thousand of his lords, and drank wine
before the thousand.

CHORUS OF MEN

O, the wine mounting high,
O, the strength to defy
All who question man's right
To the revel by night,
To the hours slipping fast,
To the joys that glide past!

TENOR SOLO : *A Man*

I sing to the grape which can quench
man's thirst,
And make him forget all life's pain
and life's wrongs.
If man heeds its call, it is easily first;
To it the red blood in his veins belongs.

CONTRALTO SOLO : *A Spectre*

It can make him glad to murder and
steal,
It can curse deep all that's good on his
road,
It can deaden sense, make him cease to
feel,
And lure him to reap where he has not
sowed.

BARITONE SOLO : *Spirit of Drunkenness*

I exult when man's mind is unseated,
When his soul is stripped naked and
bare;
When his purpose is thwarted, defeated;
When I've turned all his hopes to
despair!
Passions that burn at fever heat
I fill with hatred, lies, deceit!
Dead bodies, souls, and all dead minds,
Dead vows that my dank wine-press
grinds.

BASS SOLO : *Spirit of Gluttony*

Let the Earth be organized in its entirety
to produce that which we eat;
The very best and the rarest of foods,
So that we may put them in our mouths
And so that we may swallow them:
All else is but a dream.

CHORUS OF MEN : *The Gluttons*

To have eaten plentifully
and dream lazily
of that which we shall eat
as soon as we shall
once again be hungry—

BASS SOLO : *Spirit of Gluttony*

The happiest and the most enviable of
creatures on Earth is the swine;
He eats, lies down and sleeps.
Never can we eat enough,
Never do we enjoy this happiness to the
full!
Never! Never!

SOPRANO SOLO : *A Voice*

Some savage tribes
Who eat but roots
Are stronger and more hardy than you.
Sober and virtuous,
They will one day be your masters!

CHORUS OF MEN : *The Gluttons*

Unhappy beings!
Without meat and without wine, what
strength can they have?
How impossible!
It can never, never be!
Ha! ha! ha! ha! ha!
(Loud laughter.)

THE BACCHANAL DANCE

CHORUS OF MEN

Dance!
Not the dance of virgins in their white
tunics,
But the dance of concubines and slaves!

CHORUS OF WOMEN

See our supple bodies!
See the madness in our eyes!
Think of the secret fire burning within us,
That is our master and yours!
It grows, it bursts into flame, it consumes
us!
It opens our mouths
And makes us utter the cries of wild
beasts!
It compels our limbs,
It drives our arms and legs to writhe!

CHORUS OF MEN

What a dance!
Worthy of a king,
Worthy of princes and lords!

CHORUS OF WOMEN

The Earth turns with us,
The Earth is beautiful, it is ours;
Let it burst—like an over-ripe fruit,
while we fall exhausted.

CHORUS OF MEN

Lo! they fall to the Earth!
Some of them in a drunken slumber,
Others completing the orgy
in voluptuous frenzy!

BASS SOLO : *Narrator*

Then they brought the golden vessels
that were taken out of the temple of
the house of God.

CONTRALTO SOLO : *Spirit of Idolatry*

None stayed the hand that reached in
sordid stealth
To grasp the sacred vessels made of
gold.

Why should so much of Earth's hard-
gotten wealth

Be placed where it could scarce be
used, or sold?

We pay no heed to superstitious thought
That clings to symbols in a craven
fear;

See! of the choicest metals man has
wrought

And labored for his art, year after year,
Such symbols blest to serve an unseen
power,

The fancy of an idle, o'erwrought
brain:

Hold them aloft, proclaim it is Man's
hour!

Let man's insane thought give place
to his sane.

We are too great to bow the knee in
prayer.

We ask no questions when the body's
dead.

To-day is ours, no man shall make us care
To strain our eyes to see what lies
ahead.

CHORUS

Then live for the day,
For short is the way!
Let sense dictate,
Deny all fate!
The way is broad:
There is no God!

BASS SOLO : *Narrator*

In the same hour came forth fingers of
a man's hand, and wrote over against
the candlestick upon the plaster of the
wall of the king's palace; and the king
saw the part of the hand that wrote.

And this is the writing that was
written:

CHORUS

"MENE, MENE, TEKEL,
UPHARSIN."¹

¹ (Explanation: MENE: God hath numbered thy kingdom, and finished it. TEKEL: Thou art weighed in the balances, and art found wanting. PERES: Thy kingdom is divided.)

PART I

Armageddon

BASS SOLO : *Narrator*

And Cain talked with Abel his brother;
and it came to pass, when they were in
the field, that Cain rose up against Abel
his brother, and slew him.

BARITONE SOLO : *Spirit of War*

I am the Spirit of War!
I am he who is better than his neighbor.
I am the fierceness that fills young hearts
and old brains.
From cave to cave, from tribe to tribe,
From city to city, from province to pro-
vince,
From nation to nation,
From group of nations to group of
nations,
I have breathed rage and hatred!
And behold! to-day
I have armed one-half of the Earth
against the other.

CHORUS OF MEN

Strike! Strangle!
Burn! Rape! Kill!
And die!

BARITONE SOLO : *Spirit of War*

I am son of the lies that we each carry
in our hearts.

SOPRANO SOLO : *A Voice*

This war shall be the last of wars.

BARITONE SOLO : *Spirit of War*

I laugh, I laugh, O men!
For I have heard this from the beginning
of time.
The last war will only be
When you have become pure of heart,
When you have lost your greed.
I yet have time to gorge myself on your
blood!

CHORUS

Peace on earth, good will toward men.

SOPRANO SOLO : *A Voice*

But where is the good will of men toward
men?

BARITONE SOLO : *Spirit of War*

I forge humanity with white heat; I
strike it,
And its impurities burst forth in jets
and sparks.
And I will strike until its impurities of
to-day have been beaten away!
Then shall I leave humanity in peace.

SOPRANO SOLO : *A Voice*

He is the blind fury of man!

CONTRALTO SOLO : *Another Voice*

Go your ways, and pour out the vials
of the wrath of God upon the earth.

THE SEVEN VIALS

CHORUS

And the first angel went, and poured
out his vial upon the earth.

And the second poured out his vial
upon the sea, and every living soul died
in the sea.

And the third poured out his vial up-
on the rivers and fountains of waters,
and they became blood.

And the fourth poured out his vial
upon the sun, and power was given unto
him to scorch men with fire.

And the fifth poured out his vial upon
the seat of the Beast, and his kingdom
was full of darkness.

And the sixth poured out his vial upon
the great river Euphrates.

And the seventh angel poured out
his vial into the air, and there came a
great voice, saying: "It is done."

BASS SOLO : *Narrator*

For they are the spirits of devils working miracles which go forth unto the Kings of the Earth and of the whole world, to gather them to the battle of that great day of God Almighty.—And he gathered them together into a place

called in the Hebrew tongue—Armageddon.

CHORUS

The battle of that great day of God Almighty. And he gathered them together into a place called Armageddon.

PART II

Babylon

BASS SOLO : *Narrator*

I saw a woman sit upon a scarlet colored beast, arrayed in purple and scarlet, decked with gold and pearls, and having in her hand a golden cup full of abominations.

And upon her forehead was a name written:

“Mystery, Babylon the Great”

TRIUMPHAL MARCH

SOPRANO SOLO : *Babylon*

I wield the greatest power o'er all the earth;

Man comes into the world athirst for love;

His lips against his mother's breast from birth,

(That holy passion, mixed with sex, above);

And milk of human kindness in great draughts

He drinks, which thrills with joy the mother heart;

And angels smile. On angels' wings God wafts

This union, of His best design a part.

Throughout his childhood mother-love man knows,

She is the only woman in his life;

And thus all guileless and all pure he grows,

Free from temptation and from lust and strife.

I wait to spring upon him unaware—

Boast that I'm called a harlot; drunk with sin,

I'm evil. Name of mystery I bear.

My poisoned shafts attack without, within.

The mother trains her son to be my prey.

I flatter with the subtle note of greed.

I crush out truth, that not the slightest ray

May show him where my deadly power may lead.

When I destroy his thought in mad embrace,

When I attack his will with wild desire,

What scorn I feel for mothers of the race:

They water love; I set it all on fire,

That man may feel the smoke and flames of hell,

And choose them for the sake of passion's kiss.

I watch him slowly die, and yet I am well.

I laugh and reign a queen, and live for this

Supremest moment, when a love I've feigned

And given naught, and sapped life's tender tree,

And crowns and jewelled sceptres I have gained.

Through sin the earth is mine. This was to be!

I make a garland out of hope's dead flowers

And name them as I weave them fast
and strong.
Faith gone, and empty aims, and wasted
hours,
And talent killed: to me they all be-
long.

SYMPHONIC INTERLUDE

SOPRANO SOLO : *Babylon*

I am foretold with name of Babylon,
The sum of lust, which bears the mark
of death.

I cry aloud, "What is this kingdom
won?"

I hear man curse me with his dying
breath.

The end of centuries of my vaunted
power,
The prophecy's fulfilled. This is the
hour

When I shall sit alone in market-place,
When I shall feel man's hate and know
disgrace.

I, Babylon, unthroned, the fallen queen,
Before the Christ in glory can be seen.

PART III

The Millennium

CHORUS

BOYS' VOICES

And I saw a new heaven and a new
earth, for the first heaven and the first
earth were passed away.

CHORUS

And there shall be no more death,
neither sorrow, nor crying. Neither
shall there be any more pain.

TENOR SOLO

And there shall in no wise enter into it
anything that defileth; neither whatso-
ever worketh abomination, or maketh
a lie.

A pure river of water of life clear as
crystal, proceeding out of the throne of
God; and on either side of the river the
tree of life.

And the Spirit and the bride say,
Come. And let him that heareth say,
Come. And let him that is athirst say,
Come. And whosoever will, let him take
the water of life freely.

And I heard as it were the voice of a
great multitude, and the voice of many
waters, and as the voice of mighty
thunderings, saying, Alleluia:

CHORUS

Alleluia: for the Lord God omnipo-
tent reigneth.

CONTRALTO SOLO

Blessed are they that do the com-
mandments of God, that they may have
right to the tree of life.

SOPRANO SOLO AND CHORUS

I am Alpha and Omega, the beginning
and the end, the first and the last.

BARITONE SOLO

The grace of our Lord Jesus Christ be
with you all.

CHORUS

Amen.

The Apocalypse

The Apocalypse

Prologue: Belshazzar's Feast

Text selected and arranged by
Pauline Arnoux MacArthur
and Henry Pierre Roché

Music by
Paolo Gallico

Molto moderato *espress.*

pp cupo

Cello
mf espress.

sempre espress.

Largamente, marziale

p

pp

p

A

First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic and a 7-measure rest. Bass staff begins with a *p* dynamic and the instruction *espressivo*. Both staves contain complex melodic and harmonic material with many accidentals and slurs.

Second system of musical notation. Treble and bass staves. Treble staff has a 7-measure rest. Bass staff has a 7-measure rest. The instruction *Horn* is written above the bass staff. The system concludes with a *cresc. f* instruction and a fermata.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *mp* dynamic. Both staves contain complex melodic and harmonic material with many accidentals and slurs. The system concludes with a *cresc.* instruction and a fermata.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Both staves contain complex melodic and harmonic material with many accidentals and slurs. The system concludes with a *cresc.* instruction and a fermata.

*

4 Largamente, con passione

First system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *rit.*, *espress.*, *B*, *tr*, *3*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *7*, *3*.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Markings: *3*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*. Markings: *3*, *Clar.*, *ritard.*.

Allegro vivo

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Markings: *3*.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, including a triplet marked with a '3'. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *cresc. molto* is present in the right hand.

Con molto brio (ma marziale)

Second system of musical notation. The right hand continues the melodic development with various articulations. The left hand features a series of chords, some marked with *ff* (fortissimo) and *sf* (sforzando).

Third system of musical notation. The right hand has a melodic line with a dotted line indicating a connection to a note in the left hand. The left hand continues with chords and single notes, including a *sf* marking.

Fourth system of musical notation. The right hand features a melodic line with many slurs and accents. The left hand has chords and single notes, with a *sf* marking at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with many slurs and accents. The left hand has chords and single notes, with a *sf* marking at the beginning and a *ff* marking in the middle.

Narrator (Bass) *Meno mosso*
a piacere

f

Bel-shaz-zar the King made a great feast for a

Trumpets

mp *p*

Trombones
Tuba

thou-sand of his lords, _____ and drank wine _____ be-fore the

Tr.

p

Moderato, con poco moto

thou - sand.

TENOR I

p

TENOR II

p

BASS I

p

BASS II

p

O, the wine mount - ing

O, the wine mount - ing

O, the wine mount - ing high, O, the wine mount - ing

O, the wine mount - ing high, O, the wine mount - ing

Moderato, con poco moto

pp

high, O, the strength to de-fy, —

high, O, the strength to de-fy, —

high, O, the strength to de-fy, —

high, O, the strength to de-fy, —

cresc. *f* *p*

— the strength to de-fy — All who ques-tion man's right — To the

cresc. *f* *p*

— the strength to de-fy — All who ques-tion man's right — To the

cresc. *f*

— the strength to de-fy All who ques-tion man's right —

cresc. *f* *p*

— the strength to de-fy All who ques-tion man's right —

D

rev-el by night, To the hours

rev-el by night, To the hours

To the rev-el by night, To the hours

To the rev-el by night, To the hours

D

slip-ping fast, To the joys, the

slip-ping fast, To the joys, the

slip-ping fast, To the joys, to the

slip-ping fast, To the

joys that glide past!

joys that glide past!

joys that glide past!

joys that glide past!

A Man (Tenor) *con slancio*

I sing to the grape which can quench man's

con slancio Arpa

p. *p.* *p.*

thirst, And make him for-get all life's pain and life's wrongs.

p.

E

If man heeds its

p

call, it is eas - i - ly first;

To it the red blood in his veins be - longs.

Con brio

pp

Molto moderato

A Spectre (Contralto)

It can

make him glad to mur - der and steal, — It can

F
curse, curse deep — all that's good in his

road, — It can dead - en

ppp

sense, — make him cease to feel, — And lure him to

reap where he has — not sowed.

p mesto *rit.*

Spirit of Drunkenness (Baritone)
Moderato, poco mosso

f *sinistro*

I ex - ult when man's

mp *f*

mind is — un - seat - ed, When his

f

soul — is stripp'd na - ked — and bare;

G

— When his pur - pose is thwart - ed, de -

feat - - - ed; When I've

turned all his hopes to — de - spair! —

Poco animato

ff

Pas - - - sions that burn _____ at fe - ver

heat _____ I fill with

ha - - - tred, lies, _____ de -

ceit! _____ Dead bod-ies,

souls, and all dead minds, _____ Dead vows that my

p

2

dank wine-press grinds. _____

mp

Con moto, tempo giusto

ff

Timp. *p*

Moderato, calmo

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Spirit of Gluttony (Bass)

Let the earth be or-gan - ized _____ in its en-tire - - ty to pro-

duce that which we eat; The ver - y best and the rar - est of

foods, _____ So that we may put _____ them in our

mouths, And so that we may swal-low them:

All else _____ is but a dream. _____

pp
Timp.

The Gluttons

TENOR I

Poco più mosso (non troppo)

TENOR II

BASS I

BASS II

pp *tranquillo*
To have eat - en plen - ti - ful - ly and

Poco più mosso (non troppo)

p

To have eat - en

pp

To have eat - en plen - ti - ful - ly and dream, and dream, dream

dream, and dream, dream la - - zi - ly of that which we shall

mp

To have eat - en plen-ti-ful-ly and
 plen-ti-ful-ly and dream, and dream, dream la - - zi-ly
 la - - zi-ly of that which we shall eat, of
 eat, of that which we shall eat, of

K

dream, and dream, dream la - zi-ly of that which
 of that which we shall eat, of that which
 that which we shall eat;
 that which we shall eat, of that which

K

we shall eat, _____ of that which we shall

we shall eat, _____ of that which we shall

To have eat - en plen - ti - ful - ly and dream, dream *mf*

we shall eat; _____ To

eat _____ as soon as we shall _____ once a - gain be

eat _____ as soon as we shall _____ once a - gain be

la - zi - ly

have eat - en plen - ti - ful - ly and dream, and dream, dream

L

hun - gry: To have eat - en

hun - gry:

of that which we shall eat;

la - zi - ly,

L

plen-ti-ful-ly and dream, and dream, and dream_

To have eat - en plen-ti-ful-ly and dream_

dream

dream

la - zi - ly of that which we shall eat as soon as we shall once a -

la - zi - ly of that which we shall eat as soon as we shall once a -

la - zi - ly of that which we shall eat as soon as we shall once a -

la - zi - ly of that which we shall eat as soon as we shall once a -

gain be hun - gry: To have eat - en

gain be hun - gry: To have eat - en

gain be hun - gry: To have eat - en plen - ti - ful - ly and

gain be hun - gry: To have eat - en plen - ti - ful - ly and

plen-ti-ful-ly and dream, dream la - - zi - ly -

plen-ti-ful-ly and dream, dream la - - zi - ly -

dream, and dream, dream la - - zi - ly -

dream, and dream, dream la - - zi - ly -

pp *ppp*

Spirit of Gluttony (Bass)

ff Moderato $\text{♩} = \text{♩}$

The hap - pi - est and the most en - via - ble of crea - tures on

ff *sf*

Earth - is the swine; He eats,

sf *trm*

lies down and sleeps. Nev - er,

nev - er can we eat e - nough, Nev - er

do we en - joy this hap - pi - ness to the full!

Nev - er! Nev - er!

A Voice (Soprano)

Molto calmo

pp but warningly

Some sav-age tribes Who eat but roots Are strong - er and more

pp *espress.* *dolce*

hard - y than you.

espr.

So - ber and vir - tu-ous, They will one

mp

day — be your mas - ters!

p

Mosso, ma non troppo

BASS I

The Gluttons

Chorus of Men

BASS II

Un -

Mosso, ma non troppo

Un - hap - py be - - ings! With-out meat

hap - py be - ings!

With-out meat

— and with-out wine, — what strength, — what strength can they

— and with-out wine, — what strength, — what strength can they

N

have? _____ How im - pos-si-ble! how im -

have? _____ How im - pos-si-ble! how im - pos-si-ble!

N

marcato

sf

(Laughter - from a

pos-si-ble! It can nev - er, nev - er be! Ha-ha!.....

It can nev - er, it can nev - er, nev - er be! Ha-ha!.....

p

p cresc. poco a poco

marc.

low chuckle to a boisterous laughter without definite tones or rhythm.)

più cresc.

sf

The Bacchanal Dance

Con moto

Chorus of Men

TENOR I

TENOR II

Con moto

Dance!

Dance!

Not the dance of

Dance!

Dance!

Not the dance of

vir - gins

in their white tu - nics,

But the dance of

vir - gins

in their white tu - nics,

But the dance of

con - cu - bines and slaves!

con - cu - bines and slaves!

Clar.

Moderato

p con grazia

Chorus of Women

SOPRANO I *p*

SOPRANO II *p* See our sup - ple

ALTO I *p* See our sup - ple

ALTO II *p* See our sup - ple

p See our sup - ple

bod - ies! See the mad - ness in our eyes!

bod - ies! See the mad - ness in our eyes!

bod - ies! See the mad - ness in our eyes!

bod - ies! See the mad - ness in our eyes!

0

Think of the se-cret fire burn-ing with-

Think of the se-cret fire burn-ing with-

Think of the se-cret fire burn-ing with-

Think of the se-cret fire burn-ing with-

0

Horn solo

in us, That is our mas-ter and

in us, That is our mas-ter and

in us, That is our mas-ter and

in us, That is our mas-ter and

yours!

yours!

yours!

yours!

Più mosso (non troppo)
poco a poco animando

It grows, _____ it bursts in - to

It grows, _____ it bursts in - to

It grows, _____

It grows, _____

Più mosso (non troppo)
poco a poco animando

flame, it con -

flame, it con -

it bursts in - to flame, it con -

it bursts in - to flame, it con -

Più mosso

sumes us! It o - pens our

sumes us! It o - pens our

sumes us! It o - pens our

sumes us! It o - pens our

Più mosso

p *f* *p* *p*

mouth And makes us ut - ter the cries of wild

mouth And makes us ut - ter the cries of wild

mouth And makes us ut - ter the cries of wild

mouth And makes us ut - ter the cries of wild

f *p* *mp* *f*

beasts! It com - pels our

beasts! It com - pels our

beasts! It com - pels our

beasts! It com - pels our

poco a poco cresc. ed animando

limbs, It drives our arms and legs to

f *più cresc.*

Scatenato (Molto mosso)

writhel

writhel

writhel

writhel

TENOR I *stringendo* *f*

TENOR II *f* What a dance! *ff*

BASS I *f* What a dance! *ff*

BASS II *f* What a dance! *ff*

What a dance!

Scatenato (Molto mosso)

stringendo

Wor - thy of a king, Wor - thy of

Wor - thy of a king, Wor - thy of

Wor - thy of a king, Wor - thy of

Wor - thy of a king, Wor - thy of

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes, often marked with accents (>). The bass staff provides a steady harmonic foundation with longer note values.

prin - ces and lords! prin - ces and lords! prin - ces and lords! prin - ces and lords!

The piano accompaniment continues with a treble and bass staff. The treble staff has a more rhythmic, chordal texture compared to the first system, with frequent use of beamed notes. The bass staff continues with a steady harmonic support.

precipitando

sf *pp* *pp*

Tempo I°

Chorus of Women

SOPRANO I *pp as in a trance*

SOPRANO II *mp* The Earth turns with

ALTO I The Earth turns with

ALTO II

Tempo I°

p con grazia

us, it is

us, it is

The Earth is beau-ti-ful, it is

The Earth is beau-ti-ful, it is

ours! Let it burst like an o - ver-ripe

ours! Let it burst like an o - ver-ripe

ours! Let it burst like an o - ver-ripe

ours! Let it burst like an o - ver-ripe

fruit, while we fall ex - haust - ed.

fruit, while we fall ex - haust - ed.

fruit, while we fall ex - haust - ed.

fruit, while we fall ex - haust - ed.

espress,

TENOR I
Lo! they fall to the Earth! Some of them in a drunken slum - ber,

TENOR II
Lo! they fall to the Earth! Some of them in a drunken slum - ber,

BASS I
Lo! they fall to the Earth! Some of them in a drunken slum - ber,

BASS II
Lo! they fall to the Earth! Some of them in a drunken slum - ber,

Chorus of Men

Oth - ers com - ple - ting the or - gy in vo - lup - tu - ous fren - zy!

Oth - ers com - ple - ting the or - gy in vo - lup - tu - ous fren - zy!

Oth - ers com - ple - ting the or - gy in vo - lup - tu - ous fren - zy!

Oth - ers com - ple - ting the or - gy in vo - lup - tu - ous fren - zy!

pp

Molto maestoso (Grave)

ff

Narrator (Bass) *largamente a piacere*
(calmo)

Then they brought the gold - en ves - sels that were

p

ta - ken out of the tem - - - - - ple of the house of

f

Più calmo

God. _____

p dolce

Fl.

Spirit of Idolatry (Contralto) Adagio con espressione

None stayed the hand that

rit.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with triplets and various intervals. A 'rit.' (ritardando) marking is placed above the piano part.

reached_ in sor-did stealth To grasp the sa-cred vessels made of gold._

dolce

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment includes a 'dolce' (dolce) marking above the right hand.

Why should so much of Earth's hard-gotten wealth Be placed where it can

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a 'dolce' (dolce) marking above the right hand.

scarce be used, or sold?_

This system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a 'dolce' (dolce) marking above the right hand.

Poco più mosso

mp

We pay no heed to su - per - sti - tious thought — That

mp

clings to sym - bols in a cra - ven fear; —

poco a poco animando

See! of the choi - cest met - als man has

poco a poco animando *cresc. poco a poco*

wrought And la - bored for his art, year

mf *calando* *calando*

calmato

af - - - ter year, —

calmato

8

animando poco a poco

p

Such

sym - bols blest to serve an un-seen pow'r, — The fan - cy of an

cresc. poco a poco

i - dle, o'er - wrought brain: —

f più cresc.

ff

42 Grave (Tempo I^o)

ff (preceding) *ff*

Hold them a - loft, hold them a -

loft, pro-claim it is Man's hour!—

Let man's in - sane thought give place to his sane.—

dimin. *p espress.*

Adagio come sopra

We are too great to bow the knee in prayer.

allargando molto *p dolce*

We ask no ques - tions when the

bod - y's dead. To-day is ours, no man shall make us

care To strain our eyes — to see what lies a - head.

Full Chorus

SOPRANO *p* *Largamente*

ALTO *p* Then live for the day, For

TENOR *p* Then live for the day, For

BASS *p* Then live — for the day, For

Then live — for the day, For

p *Largamente*

7

mf short is the way! Let *f con passione* sense dic - tate, De -

mf short is the way! Let *f* sense dic - tate, De -

mf short — is the way! Let *f* sense dic - tate, De - ny all

mf short — is the way! Let *f* sense dic - tate, De -

mf *f con passione*

U Poco moto

ny all fate!

mp ny — all fate! The

ny fate, all fate! *p* The way is broad, the

ny all fate! *p* The

U Poco moto

mf allarg.

The way is

way is broad, the way is

broad, the way is

way is broad, is

way is

cresc.

allarg.

f a tempo

broad: There is no

f a tempo

broad: There is no

f a tempo

broad: There is no

f a tempo

broad: There is no

f a tempo

broad: There is no

f

sf

Maestoso

God!

God!

God!

God!

God!

Maestoso

ff

Allegro vivo

p

pp misterioso

Narrator (Bass)

In the same hour came forth fingers of a man's

pp

hand, _____ and wrote o-ver a-against the

can - die-stick up - on the plas - ter

cresc. poco a poco

cresc. poco a poco

of the wall _____ of the king's

mp

pal - ace; and the king saw the

part of the hand _____ that wrote. _____

sfp *calando* *p*

And this _____ was the writ-ing that was writ - ten:

pp *rit.*

Grave

SOPRANO

ALTO

TENOR

BASS

Chorus

ppp *z* *ppp* *ppp*

"ME - NE, ME - NE, TE -

"ME - NE, ME - NE, TE -

"ME - NE, ME - NE, TE -

"ME - NE, ME - NE, TE -

"ME - NE, ME - NE, TE -

Grave

ppp *z*

KEL, U - PHAR - SIN?" "ME-NE,

KEL, U - PHAR - SIN?" "ME-NE,

KEL, U - PHAR - SIN?" "ME-NE,

KEL, U - PHAR - SIN?" "ME-NE,

p *ff* 12

ME-NE, TE - KEL, U - PHAR - - - SIN?"

ME-NE, TE - KEL, U - PHAR - - - SIN?"

ME-NE, TE - KEL, U - PHAR - - - SIN?"

ME-NE, TE - KEL, U - PHAR - - - SIN?"

sf

Part I: Armageddon

Tempo giusto quasi marziale, ma grave
Molto moderato

The musical score is written for piano and organ. It consists of five systems of staves. The first system shows the piano part with a treble and bass staff, featuring complex chordal textures and some triplets. The second system continues the piano part, with dynamics like *sf* (sforzando), *p* (piano), and *pp* (pianissimo) indicated. The third system introduces the organ part with a single staff, featuring sustained chords and some melodic lines. The fourth system marks a change in tempo with the instruction "A a tempo poco riten." (Allegretto a tempo, slightly ritardando), and the piano part continues with triplets and sustained chords. The fifth system concludes the page with further piano and organ accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Narrator (Bass)

a piacere

And Cain talk'd with

First system of the musical score. The Narrator (Bass) part begins with a rest followed by a few notes. The piano accompaniment is more active, featuring chords and moving lines in both hands. Dynamic markings include *f*, *sf*, and *p*.

Second system of the musical score. The Narrator (Bass) part continues with the lyrics "A - bel his broth - er;". The piano accompaniment features a prominent bass line with chords. Dynamic markings include *a tempo*, *p*, and *sf*.

Third system of the musical score. The piano accompaniment continues with a complex texture of chords and moving lines. Dynamic markings include *sf* and *p*.

Fourth system of the musical score. The Narrator (Bass) part begins with a rest followed by the lyrics "and it came to pass, ———— when they were in the". The piano accompaniment features a complex texture of chords and moving lines. Dynamic markings include *mp*, *mf*, and *colla voce*.

field, that Cain rose up _____ a-against

a tempo

mp

A - bel his broth-er, and

f *mp* *lento* *rit.*

Tempo I° tranquillo

slew him.

pp

Spirit of War (Baritone)

animando il tempo poco a poco

I am the

The first system of the musical score for 'Spirit of War' (Baritone). It features a baritone vocal line and a piano accompaniment. The tempo instruction is *animando il tempo poco a poco*. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'I am the'. The piano accompaniment consists of arpeggiated chords and moving lines in both hands.

Più mosso, marziale, feroce

spir - it of war!

I am he who is bet - ter than his

The second system of the musical score. The tempo and character instruction is **Più mosso, marziale, feroce**. The vocal line continues with the lyrics 'spir - it of war!' and 'I am he who is bet - ter than his'. The piano accompaniment features a more rhythmic, march-like pattern with arpeggiated figures.

neigh-bor. I am the fierce-ness, the fierce-ness that fills young hearts and old

The third system of the musical score. The vocal line continues with the lyrics 'neigh-bor. I am the fierce-ness, the fierce-ness that fills young hearts and old'. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The music maintains the march-like character.

brains. —

From

The fourth system of the musical score. The vocal line continues with the lyrics 'brains. —' and 'From'. The piano accompaniment features a more complex, flowing pattern with dynamic markings: *f* (forte) and *p* (piano). The system concludes with a final chord.

p poco a poco cresc.

C

cave to cave, from tribe to tribe, From cit - y to

*p**p**p poco a poco cresc.*

cit - y, from prov - ince to prov - ince, From na -

tion to na - - tion, From group of na - tions to group of

Più mosso

na - tions, I have breath-ed rage and ha - tred!

*poco animando**pp**sf*

First system of the musical score, featuring a piano introduction with complex chords and triplets in the right hand, and a simple bass line in the left hand.

D

And be - hold! be - hold! ———

Second system of the musical score, including the vocal line "And be - hold! be - hold!" and the piano accompaniment. The piano part features a triplet in the right hand and a simple bass line in the left hand.

to-day I have armed one half of the

Third system of the musical score, including the vocal line "to-day I have armed one half of the" and the piano accompaniment. The piano part features a triplet in the right hand and a simple bass line in the left hand.

a piacere *a tempo*

Earth a - gainst the oth - er.

colla voce *a tempo*

Fourth system of the musical score, including the vocal line "Earth a - gainst the oth - er." and the piano accompaniment. The piano part features a triplet in the right hand and a simple bass line in the left hand.

Mossò, alla marcia

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. The second system continues the melodic development. The third system shows a more complex texture with some triplets and slurs. The fourth system includes dynamic markings: *cresc. poco a poco* (crescendo a little by little) and *dimin.* (diminuendo). The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

E
TENOR
(almost hissed)
Strikel

BASS
p(almost hissed)
Strikel_

E
f *p* *p*

(almost in a stage whisper)
Stran - gle! Burn!_

Stran - gle! Burn!_

sf *p* *sf* *p* *sf*

pp *ppp*
Rapel_ Kill! And diel_

pp *ppp*
Rapel_ Kill! And diel_

ppp *mp*

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Spirit of War (Baritone)

Poco meno

I am son of the lies,

poco calmando

p

of the lies that we each car - ry in our

Tempo l^o come sopra

TENOR I

F *pp* (whispered)*ppp*

TENOR II

pp Strike!*ppp* Stran- gle!

BASS I

pp Strike!

Stran- gle!

BASS II

pp Strike!

Strike!

hearts.

Tempo l^o come sopra

sf *p*

Burn!_ Rape!_
 Burn!_ Rape!_
ppp
 Stran - gle! Burn!_ Rape!_
ppp
 Stran - gle! Burn!_ Rape!_

morendo Andante

Kill!_ And die!_
 Kill!_ And die!_
 Kill!_ And die!_
 Kill!_ And die!_
Andante
poco riten. *pp* *pp*

A Voice (Soprano)^G *mp*

This war shall be the

arpa

5 10 10

mp

last of wars, the last of wars.

I Viol. Solo

rit.

Spirit of War (Baritone)

Con moto ma moderato
con anima

I laugh, I laugh, O men! For I have heard this from the be-

a tempo con anima

gin-ning of time.

The last war

a tempo con anima

— will on - ly be When you have be -

come pure of heart, — When you have lost your

H *Molto largamente con forza*
greed. I

yet have time to gorge my-self on your blood! —

*allarg.**sfz dim. molto**Alla breve ma moderato molto*

SOPRANO

pp

ALTO

pp

TENOR

pp

BASS

pp

Campane

*Alla breve ma moderato molto**mf**pp*

Peace!

Peace!

Peace!

Peace!

Peace!

Peace!

Peace!

Peace!

Peace on earth, good will toward

Peace on earth, good will toward

Peace on earth, good

Peace on earth, good will toward

men, good will toward men.

men, good will toward men.

will to-ward men, good will toward men.

men, good will toward men.

A Voice (Soprano)

But

Più animato

where, O where — is the good will of men

toward — men? —

Spirit of War (Baritone)
Tempo giusto ritenuto

Horn

f

I forge hu - man - i - ty with white heat; I

Trumpet

Cello

strike it! I strike it! I forge hu -

man - i - ty with white heat; I

K

strike it, And its im - pur - i - ties

burst forth in jets and sparks, in

jets and sparks. — And I will

strike un - til its im - pur - i -

ties of to - day have been beat - en a -

L

way! _____ Then shall I

ff

Tromb.

A Voice (Soprano)

He is the blind

leave hu - man - i - ty in peace.

cresc. *ff* *sf*

Più mosso

fu - ry of man!

ff *accel.*

Moderato (♩ = ♩ preceding) Another Voice (Contralto)

a piacere

Go your

ways, go your ways, and pour out the vi-als of the wrath of

colla voce *p*

Più calmo

God up - on the earth.

pp Trump.

The Seven Vials
Andante tranquillo

Full Chorus

SOPRANO I

SOPRANO II

ALTO I *pp*

ALTO II *pp*

And the first an - gel went, and poured out his

And the first an - gel went, and poured out his

Andante tranquillo

M *pp*

And the sec - - -

pp

And the sec - - -

pp

vi - al up - on the earth. And the

vi - al up - on the earth. And the

M

ond poured out his vi - al up - on the sea, and

ond poured out his vi - al up - on the sea, and

sec - ond poured out his vi - al up - on the sea, and

sec - ond poured out his vi - al up - on the sea, and

ev - e - ry liv - ing soul died in the sea. N

ev - e - ry liv - ing soul died in the sea.

ev - e - ry liv - ing soul died in the sea.

ev - e - ry liv - ing soul died in the sea.

pp And the third poured out his

pp And the third poured out his

pp And the third poured out his vi - al up -

pp And the third poured out his vi - al up -

TENOR I

TENOR II *mp*

And the third poured out his vi - al up - on the

vi-al up-on the riv-ers and foun-tains of wa-ters, and

vi-al up-on the riv-ers and foun-tains of wa-ters, and

on the riv-ers and foun-tains of wa-ters, and

on the foun-tains of wa-ters, and

riv-ers and foun-tains of wa-ters, and

0

they be-came blood. And the

they be-came blood. And the

they be-came blood. And the fourth poured

they be-came blood. And the fourth poured

And the fourth poured

they be-came blood. And the

0

fourth poured out his vi-al up-on the sun, and

fourth poured out his vi-al up-on the sun, and

out his vi-al up-on the sun, and

out his vi-al up-on the sun, and

fourth poured out his vi-al up-on the sun, and

cresc. *mf*

pow'r was giv-en un-to him to scorch men with

pow'r was giv-en un-to him to scorch men with

pow'r was giv-en un-to him to scorch men with

pow'r was giv-en un-to him to scorch men with

pow'r was giv-en un-to him to scorch men with

f *p*

P

fire. _____

pp

And the fifth poured

pp

And the fifth poured

pp

And the fifth poured

pp

And the fifth poured

fire. _____

And the fifth poured out his

pp

And the fifth poured out his

BASS I **mp**

And the fifth poured out his

BASS II

P

mp

out his vi-al up - on the seat of the Beast,

out his vi-al up - on the seat of the Beast,

out his vi-al up - on the seat of the Beast,

out his vi-al up - on the seat of the Beast,

vi - al up - on the seat of the Beast,

vi - al up - on the seat of the Beast,

vi-al up - on the seat of the Beast,

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "out his vi-al up - on the seat of the Beast,". The piano accompaniment is written for the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music features various musical notations including notes, rests, and dynamic markings.

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

and his king - dom was full of dark - -

ness. ness. ness. ness.

ness. And the sixth poured out his vi - -

ness. And the sixth poured out his vi-al up-

ness. And the sixth poured out his vi - -

And the sixth poured out his vi-al up-

ness. ness. ness. ness. ness. ness. ness. ness. ness.

p dolce
And the

p dolce
And the

p dolce
And the

p dolce
And the

al up-on the great riv - er — Eu - phra - - - tes.

on the great riv - - - er — Eu - phra - - - tes.

p dolce
al up-on the great riv - er — Eu - phra - - - tes. And the

p dolce
on the great riv - - - er — Eu - phra - - - tes. And the

R

sev - - - enth an - gel poured out his vi - al in - to the

sev - - - enth an - gel poured out his vi - al in - to the

sev - - - enth an - gel poured out his vi - al in - to the

sev - - - enth an - gel poured out his vi - al in - to the.

p dolce

And the sev - enth an - gel poured out his vi - al in - to the

p dolce

And the sev - enth an - gel poured out his vi - al in - to the

sev - enth poured out, poured out his vi - al in - to the

sev - enth poured out his vi - - al in - to the

R

p dolce

cresc. poco a poco

air, _____ and there came a great voice, _____ and there came a great

cresc. poco a poco

air, _____ and there came a great voice, _____ and there came a great

cresc. poco a poco

air, _____ and there came a great voice, _____ and there came a great

cresc. poco a poco

air, _____ and there came a great voice, _____ and there came a great

cresc. poco a poco

air, _____ and there came a great voice, a

cresc. poco a poco

air, _____ and there came a great voice, _____ and there

cresc. poco a poco

air, _____ and there came a great voice, a

cresc. poco a poco

8

voice, say-ing, "It is done." "It is

voice, say-ing, "It is done." "It is

voice, say-ing, "It is done." "It is

voice, say-ing, "It is done." "It is

great voice, say-ing, "It is done." "It is

great voice, say-ing, "It is done." "It is

came a great voice, say-ing, "It is done." "It is

great voice, say-ing, "It is done." "It is

8

*allarg.**a tempo*

done." "It is done."

done." "It is done."

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics "done." "It is done." The bottom staff is a piano accompaniment line. The tempo markings *allarg.* and *a tempo* are positioned above the staves.

*allarg.**a tempo*

done." "It is done."

done." "It is done."

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system.

*allarg.**a tempo*

done." "It is done."

done." "It is done."

This system contains the next two staves of the musical score.

*allarg.**a tempo*

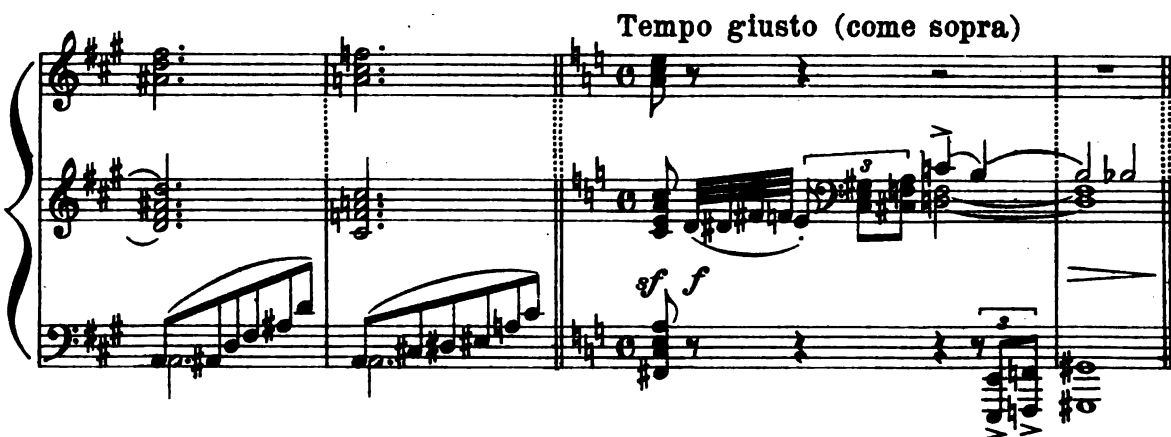
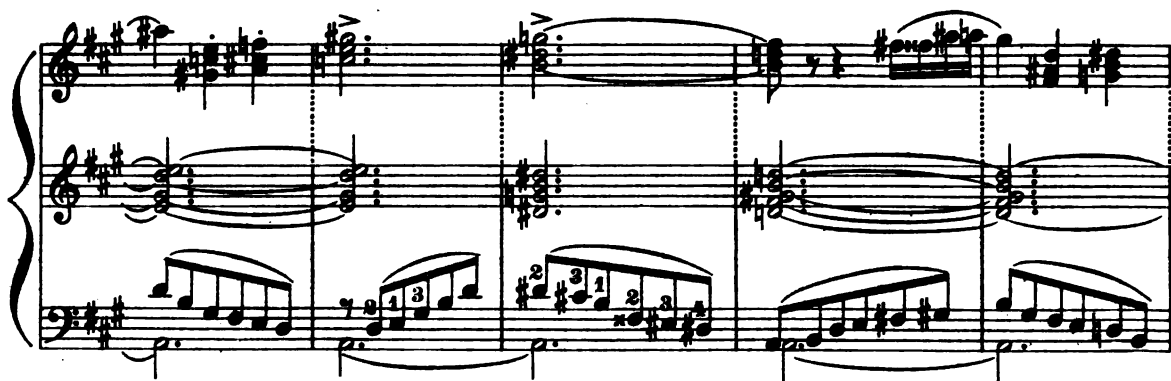
done." "It is done."

done." "It is done."

This system contains the next two staves of the musical score.

*allarg.**a tempo*
ff

This system contains the final two staves of the musical score, which are piano accompaniment parts. The tempo markings *allarg.* and *a tempo ff* are positioned above the staves.



Narrator (Bass)

For they are the spir-its of dev - - - - - ils work-ing

mir - a - cles, which go forth un - to the

Kings of the Earth —————

and of the whole world, ————— to

breve

p
gath - er them to the bat - tle of that great

pp cresc.

day of God Al - - -

cresc. molto

ff
might - - y. And he

ff *sf*

gath - ered them to - geth - er in - to a place

mf

Molto calmo

called in the He-brew tongue Ar - ma-ged - - don.

SOPRANO I

p cresc. poco a poco

SOPRANO II

p cresc. poco a poco

ALTO I

p cresc. poco a poco

ALTO II

p cresc. poco a poco

TENOR I

p cresc. poco a poco

TENOR II

p cresc. poco a poco

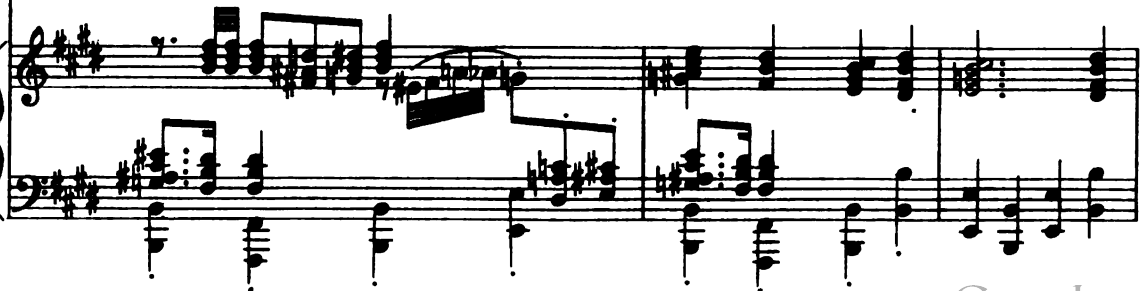
BASS I

p cresc. poco a poco

BASS II

p cresc. poco a poco

The bat - tle of God Al-might - y, the



bat-tle of God Al-might - y, the bat - - - tle of God Al -

bat-tle of God Al-might - y, the bat - - - tle of God Al -

bat-tle of God Al-might - y, the bat - - - tle of God Al -

bat-tle of God Al-might - y, the bat - - - tle of God Al -

bat-tle of God Al-might - y, the bat-tle of that great day of God Al -

bat-tle of God Al-might - y, the bat-tle of that great day of God Al -

bat-tle of God Al-might - y, the bat - - - tle of God Al -

bat-tle of God Al-might - y, the bat - - - tle of God Al -

might - y, of the great day of God Al - might - y.

might - y, of the great day of God Al - might - y.

might - y, of the great day of God Al - might - y.

might - y, of the great day of God Al - might - y.

might - y, of the great day of God Al - might - y.

might - y, of the great day of God Al - might - y. *mf* And he

might - y, of the great day of God Al - might - y. *mf* And he

7

V

And he gath-ered them to -

And he gath-ered them to -

And he gath-ered them to - geth - er

And he gath-ered them to - geth - er

And he gath-ered them to - geth - er in - to a

And he gath-ered them to - geth - er in - to a

gath-ered them to - geth - er in - to a place,

gath-ered them to - geth - er in - to a place,

V

cresc.
 geth - er in-to a place called Ar-ma-ged - - - don.
cresc.
 geth - er in-to a place called Ar-ma-ged - - - don.
 in-to a place, a place called Ar-ma-ged - - - don.
 in-to a place, a place called Ar-ma-ged - - - don.
 place, — in-to a place called Ar-ma-ged - - - don.
 place, — in-to a place called Ar-ma-ged - - - don.
 in-to a place, a place called Ar-ma-ged - - - don.
 in-to a place, a place called Ar-ma-ged - - - don.
cresc.
cresc. molto fff largamente
ff ff

Part II: Babylon

Molto lento, a piacere

p Oboe

First system of musical notation for the Oboe part, featuring a treble clef and a key signature of one sharp (F#). The tempo is *Molto lento, a piacere*. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

a tempo
p

Second system of musical notation, featuring a treble and bass clef. The tempo is *a tempo*. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Viol. II
mp
Viol. I

Third system of musical notation, featuring a treble and bass clef. The dynamics are *mp*. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

mf

Fourth system of musical notation, featuring a treble and bass clef. The dynamics are *mf*. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

tranquillo
p dolce

Fifth system of musical notation, featuring a treble and bass clef. The tempo is *tranquillo* and the dynamics are *p dolce*. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

A

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic development with various ornaments and slurs. The bass staff has a more active line. A dynamic marking of *marc.* (marcato) is present in the middle of the system.

Third system of musical notation. The treble staff features a series of slurs and ornaments. The bass staff continues the harmonic support. A dynamic marking of *marc.* (marcato) is present in the middle of the system.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a fingering number '7'. The bass staff has a more active line. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fingering number '3'. The bass staff is mostly empty, with a few notes. A dynamic marking of *p dolce, a piacere* is present at the beginning of the system. The word 'Oboe' is written below the treble staff.

92 Narrator (Bass)
Maestoso

mf

I saw a wo - man sit up-on a scar - let col - ored

sf p

B

beast, ar-rayed in pur - ple and scar - let,

sf p

decked with gold and

p

pearls, and

cresc.

hav - ing in her hand a gold - en

cresc.

rit.

cup full of a-bom - i - na -

rit.

Moderato
a piacere

Grave

tions.

And up-on her fore-head was a name

f *sf* *p*

pp *a.*

writ - ten: "MYS - - TER - Y,

pp *p*

dolce

pp *p*

f *pp*

BAB - - Y - LON THE

f *pp*

This image shows a page of musical notation for a piano piece. It consists of five systems of staves. The first system includes a vocal line at the top with the lyrics "GREAT." and a piano accompaniment below. The piano part features complex chords and a dynamic marking of *ff*. The subsequent four systems are for piano alone, showing intricate chordal textures, trills, and various dynamic markings such as *sf* and *ff*. The notation includes many accidentals (sharps and naturals) and articulation marks. The page is numbered "10" in the center. A "Digitized by Google" watermark is visible at the bottom right.

sf sf sf 10 **C**
p dolce

D

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a forte dynamic marking 'f' and a trill marked with a '3'. A slur with the number '10' is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a forte dynamic marking 'ff' and a trill marked with a '3'.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a trill marked with a '3'.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a trill marked with a '3'.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a forte dynamic marking 'ff' and a trill marked with a '3'.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including a trill marked with a '3'. Bass staff features a bass line with a piano dynamic marking 'p' and a trill marked with a '3'.

Babylon (Soprano)
Moderato

f

I wield the great-est pow'r o'er all the

mp

p

earth;

Lento, con espressione

p

Man comes in-to the world — a-thirst for love; His

rit. *a piacere*

Clar. solo

p

lips a-against his moth-er's breast from birth, ——— (That ho-ly

pas - sion, mixed with sex, a - bove);

And milk of hu-man kind - - ness in great draughts He

mf

p

drinks, which thrills with joy the moth - er

Poco animato

heart; And an-gels smile. On an-gels'

p dolce

espress.

wings God wafts This u - nion, of his

Tempo I^o (Lento)

best de - sign a part.

cantabile

pp *p* *marc.*

p

Through-out his child-hood moth - er - love man knows, —

— She is — the on - ly wo - man in his

F

life; ——— And thus all guile - less and all

pure he grows, Free from temp - ta - tion

poco rit. Poco più mosso (non troppo)

and from lust and strife. ———

colla voce

dimin. *pp*

Allegro giusto

rit. *f* *cresc.*

Animato

f wait

fff *sf* *sf* *sf* *sf*

to spring up - on him un - a - ware -

sf

G

f Boast that I am called a har - lot; drunk — with

sin, ————— drunk with sin,

I'm e - vil, I'm e - vil. Name ————— of

H Poco calmato

mys - ter - y I bear. ————— My

poi - soned shafts at-tack with-out, with-in. The

moth - er trains her son to be my prey.

flat - - - ter with the sub - tle note of greed.

I crush out

poco agitato

truth, _____ that not the slight - est ray May show him where my

poco agitato

calmato

dead - ly pow'r _____ may lead.

poco riten. a tempo, calmo

sf calmato

dolce p

poco agitato

When I des-roy his thought _____ in mad em -

poco agitato

brace, _____ When I at-tack his will _____ with wild de -

calmato

sire, _____ What scorn I feel for moth-ers of the

calmato

f

race: They wa - ter love; I set it all on

mp

fire, That man may feel the smoke and flame of hell, And

mp

choose them for the sake of pas - - sion's

Meno mosso

Lento, come sopra

p kiss. _____ *pp* I watch him

p *pp* Cl.

p 'Celli *pp*

Basn., B. Cl.

slow - ly die, and yet — I am

espress. *pp*

Allegro (Tempo I)

f well. _____ *ff* I laugh —

f *ff* *ff*

and reign a queen, and

sf

live for this Su - prem - est mo - ment,

when love I've feigned, And giv - en

naught, and sapped life's ten - der

L
tree, And

crowns and jew - elled

scep - ters I have gained.

cresc. poco a poco

Through sin

ff

sff

meno mosso
p the earth is mine.

p

M

a piacere

Poco più moderato

This was to be I

dolce

p

make a gar - land out of hope's dead

flow'rs And name them as I weave them

fast and strong.

stringendo poco a poco e cresc.

Faith gone, and emp-ty aims, and wast -

stringendo poco a poco e cresc.

f

ed hours, — And tal - ent killed: — to

Furioso, scatenato

me they all be - long. —

sff **fff** **sff**

sff **sff**

0

First system of musical notation. The treble clef staff features a series of rapid, ascending sixteenth-note runs, starting with a forte (*ff*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and single notes, including a *sf* (sforzando) accent on a chord near the end of the system.

Second system of musical notation. The treble clef staff continues with rapid sixteenth-note passages. The bass clef staff features a more active line with eighth-note patterns. The system concludes with a *poco calmato* (becoming a little calmer) instruction and a *sf* (sforzando) accent on a final chord.

Third system of musical notation. The treble clef staff has a more melodic, sustained character. The bass clef staff features a slower, more deliberate line. The system includes the instruction *più calmato* (becoming even calmer), followed by *tranquillo* (calm), and then *Lento come sopra* (Slow as above). Dynamics include *mp* (mezzo-piano), *sf* (sforzando), *pp* (pianissimo), *rit.* (ritardando), and *p* (piano).

Fourth system of musical notation. The treble clef staff features a series of rapid, ascending sixteenth-note runs, marked with a '9' indicating a nine-measure phrase. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Fifth system of musical notation. The treble clef staff features a series of rapid, ascending sixteenth-note runs, marked with a '7' indicating a seven-measure phrase. The bass clef staff provides a harmonic accompaniment with chords and single notes. The system begins with a *mf* (mezzo-forte) dynamic.

Babylon (Soprano)

Calmo

p

p *dolce*

I am fore-

told with name of Bab - y-lon, The sum of lust which

bears the mark of death; I cry a-loud,

"What is this king-dom won?" I hear man

pp

curse me with his dy-ing breath.

marc.

Meno mosso *Grave, funereo*

p *rit. al* *pp*

mesto

The end of cen - tu-ries of my

vaunt - - ed pow'r, The

Q

pro - phe - cy's ful - filled. — This is the

hour — When I shall sit a - lone in mar - ket -

place, When I shall feel man's

hate and know dis - grace. I,

rit. **R** *molto calmo*

Bab - - y-lon, un-throned, the fall - en queen, Be-fore the

marc. *rit.* *molto calmo*

Christ in glo - - ry

pp

can be seen.

ppp espress.

ppp

Part III: The Millennium

Moderato molto

pp

mf espress.

A = preceding

p dolce

cresc. *mf*

cresc. *cresc.* *f* *p dolce subito*

SOPRANO I

(if available) *come lontano*
pp

SOPRANO II

And I

pp

ALTO I

And I

pp

ALTO II

And I

pp

B

Moderato molto

saw a new heav - en and a new earth, —

saw a new heav - en and a new earth, —

saw a new heav - en and a new earth, —

saw a new heav - en and a new earth, —

B

Moderato molto

p

a new heav - en and a new

a new heav - en and a new

a new heav - en and a new

a new heav - en and a new

earth: _____ for the first

earth: _____ for the first

earth: _____ for the first

earth: _____ for the first

heav - en and the first earth

heav - en and the first earth

heav - en and the first earth

heav - en and the first earth

C mp

were passed a - way,

mp

were passed a - way,

mp

were passed a - way,

mp

were passed a - way,

C

espress.

musical score for a vocal and piano piece. The top system features four vocal staves, each with the lyrics "were passed a - way." The piano accompaniment is in the bottom system. The score includes dynamic markings like *mf*, *f*, and *cresc.*, and a tempo marking *calando*.

Full Chorus

D

SOPRANO I

pp

No more death,

nor sor - row,

SOPRANO II

pp

No more death,

nor sor - row,

ALTO I

pp

No more death,

nor sor - row,

ALTO II

pp

No more death,

nor sor - row,

TENOR I

mp

And there shall be no more death, nei-ther sor - row, nor

TENOR II

mp

And there shall be no more death, nei-ther sor - row, nor

BASS I

mp

And there shall be no more death, nei-ther sor - row, nor

BASS II

mp

And there shall be no more death, neither sor - row, nor

D

mp Organ*pp**poco cresc.*

nor cry-ing.

nor cry-ing.

nor cry-ing.

nor cry-ing.

p
cry - ing. Nei - - ther shallthere be an-y more

p
cry - ing. Nei - - ther shallthere be an-y more

p
cry - ing. Nei - - ther shallthere be an-y more

p
cry - ing. Nei - - ther shallthere be an-y more

p

No more pain.

No more pain.

No more pain.

No more pain.

pain. _____

pain. _____

pain, _____ no more pain.

pain, _____ no more pain.

p

SOPRANO I *p*

SOPRANO II *p*

ALTO I *p*

ALTO II *p*

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

cresc.

mf

it an - y thing that de - fil - - eth;

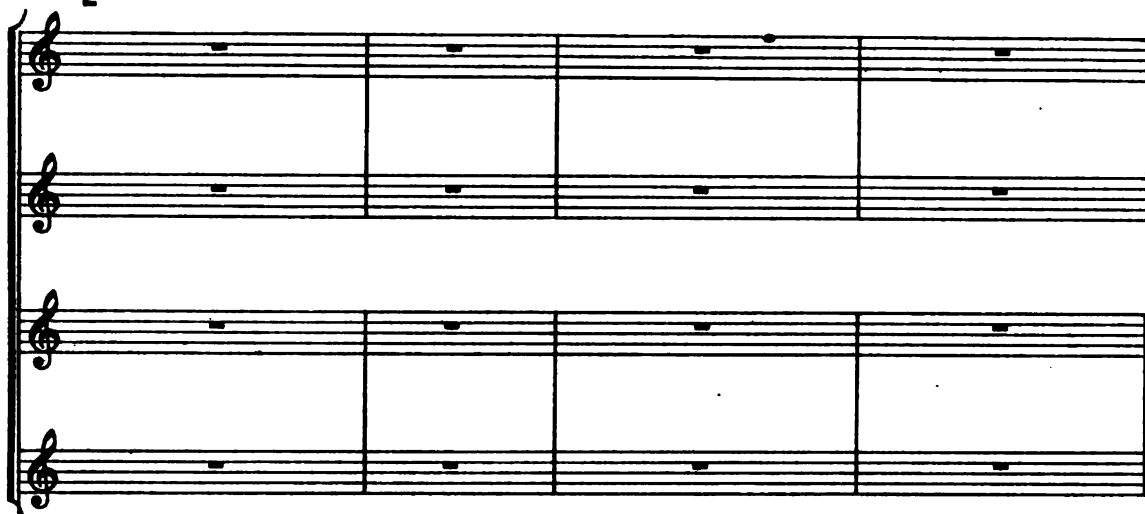
it an - y thing that de - fil - - eth;

it an - y thing that de - fil - - eth;

it an - y thing that de - fil - - eth;

p

E



TENOR I



TENOR II



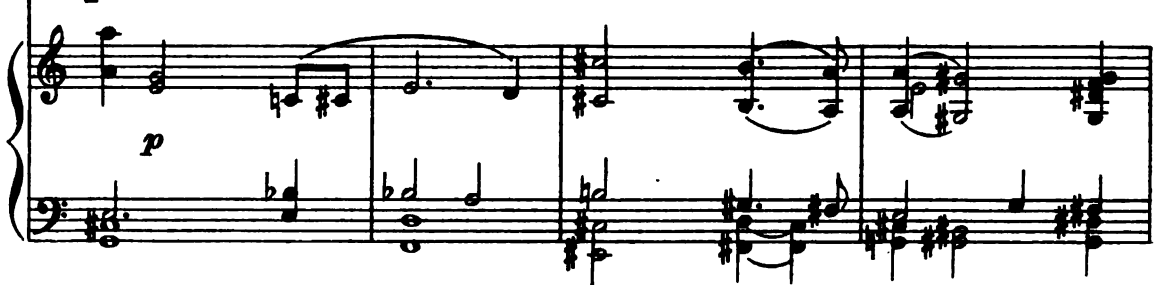
BASS I



BASS II



E



or mak - eth a lie. _____

or mak - eth a lie. _____

or mak - eth a lie. _____

or mak - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

p dolce

The musical score is written for a vocal ensemble of four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'or mak - eth a lie.' repeated four times in the vocal parts. The piano part features a complex, flowing melody with many accidentals and a dynamic marking of *p dolce* (piano, dolce).

Boy Choir

ppp

A new heav - - en,

ppp

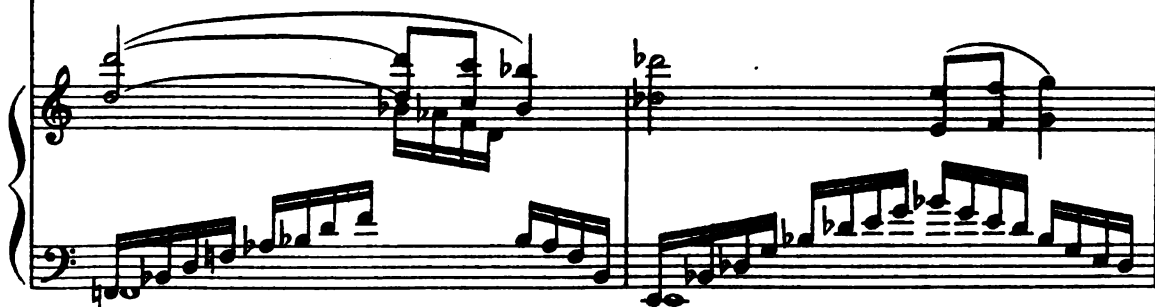
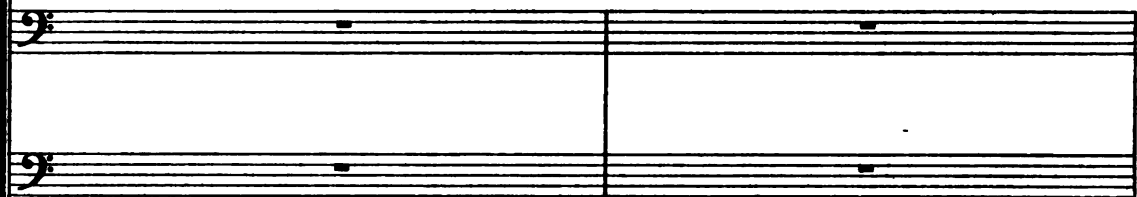
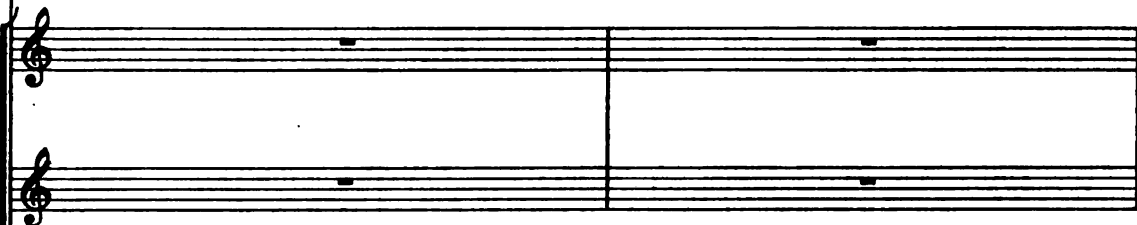
A new heav - - en,

pp

A new heav - - en,

pp

A new heav - - en,



F

Più mosso (non troppo)

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

and a new earth.

F

Più mosso (non troppo)

pp

The first five systems of the score each consist of two staves. The top staff of each system is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. Each system contains three measures of music. The vocal lines begin with a half note followed by two eighth notes, then a quarter rest. The piano accompaniment lines begin with a half note followed by two eighth notes, then a quarter rest. The piano accompaniment lines are marked with a '7' below the first measure, indicating a seventh chord.

Tenor Solo *p espress.*

A pure riv-er of wa-ter of life, _____

The piano accompaniment for the Tenor Solo consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a series of arpeggiated chords, each marked with a '7' below the first measure, indicating a seventh chord. The chords are connected by long, sweeping arched lines that span across the measures.

clear as crys - - - tal,

pro - ceed - ing out of the throne of

God, *p dolce* pro-

ceed - ing out of the throne of God.

And on

mf
marc.

This system contains the first three measures of the piece. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2 and a half note A4 in measure 3. The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. The tempo and dynamics markings *mf* and *marc.* are placed below the piano part.

ei - ther side _____ of the

This system contains measures 4 through 6. The vocal line continues with a half note B4 in measure 4, a half note C5 in measure 5, and a half note D5 in measure 6. The piano accompaniment maintains the arpeggiated texture. The vocal line is marked with a slur across measures 4 and 5.

riv - - - er the

This system contains measures 7 through 9. The vocal line has a half note E5 in measure 7, a half note F5 in measure 8, and a half note G5 in measure 9. The piano accompaniment continues with the arpeggiated pattern. The vocal line is marked with a slur across measures 7 and 8.

tree _____ of

This system contains measures 10 through 12. The vocal line has a half note A5 in measure 10, a half note B5 in measure 11, and a half note C6 in measure 12. The piano accompaniment continues with the arpeggiated pattern. The vocal line is marked with a slur across measures 10 and 11.

clear as crys - - - tal,

pro - ceed - ing out of the throne of

God, *p dolce* pro-

ceed - ing out of the throne of God.

And on

mf
marc.

ei - ther side _____ of the

riv - - - er _____ the

tree _____ of

clear as crys - - - tal,

pro - ceed - ing out of the throne of

God, *p dolce* pro-

ceed - ing out of the throne of God. *pp*

And on

mf marc.

ei - ther side _____ of the

riv - - - er _____ the

tree _____ of

SOPRANO I *p*
SOPRANO II *p*
ALTO I *p*
ALTO II *p*

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

And there shall in no wise en - ter in - to

cresc. *mf*

it an - y thing that de - fil - - eth;

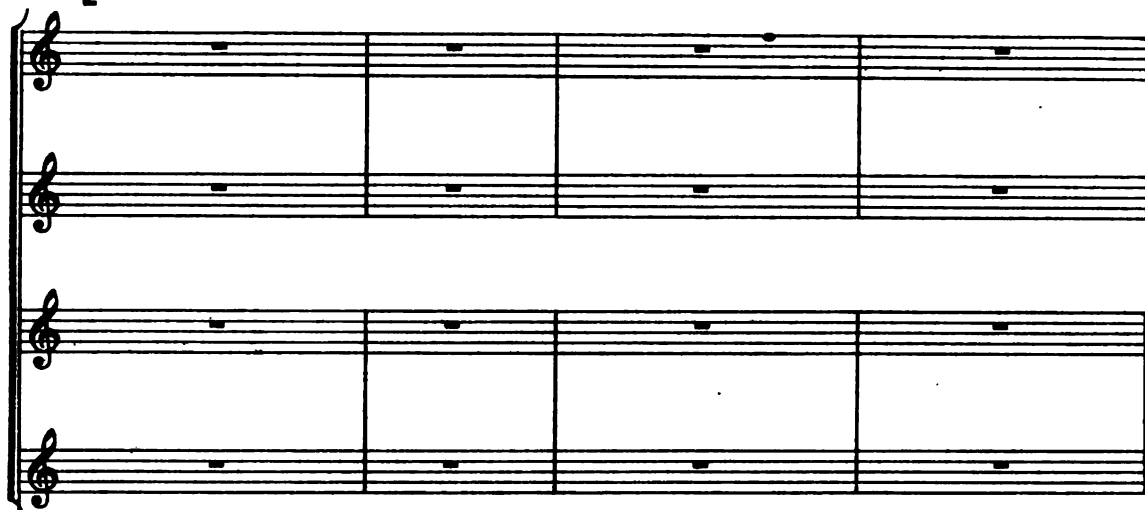
it an - y thing that de - fil - - eth;

it an - y thing that de - fil - - eth;

it an - y thing that de - fil - - eth;

p

E



TENOR I

p
 nei - ther what-so - ev - er work-eth a - bom - i - na - tion, - or

TENOR II

p
 nei - ther what-so - ev - er work-eth a - bom-i - na - tion, - or

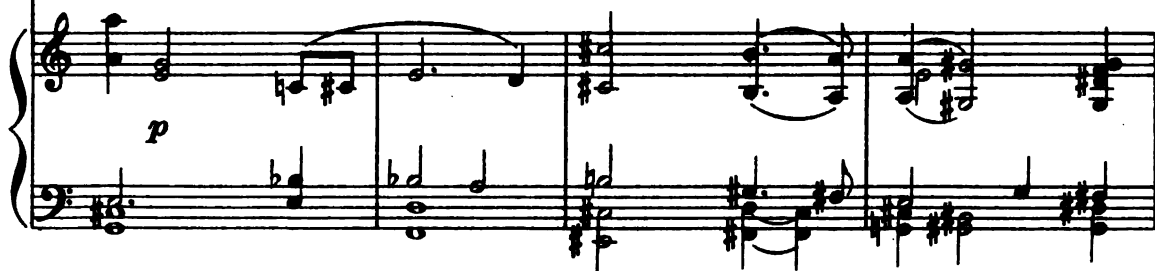
BASS I

p
 nei - ther what-so - ev - er work-eth a - bom-i - na - tion, - or

BASS II

p
 nei - ther what-so - ev - er work-eth a - bom-i - na - tion, - or

E



or mak - eth a lie. _____

or mak - eth a lie. _____

or mak - eth a lie. _____

or mak - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

mak - - eth a lie. _____

p dolce

The musical score is arranged in three systems. The first system contains four staves, the second contains four staves, and the third contains two staves for piano accompaniment. The vocal parts are written in treble and bass clefs. The piano accompaniment is written in grand staff notation. The lyrics are 'or mak - eth a lie.' and 'mak - - eth a lie.' with blank lines for continuation. The piano part includes a 'p dolce' marking.

Boy Choir

ppp

A new heav - - en,

ppp

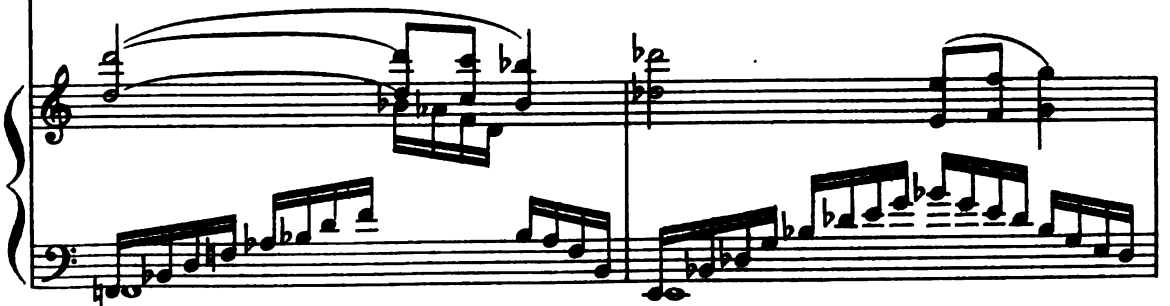
A new heav - - en,

pp

A new heav - - en,

pp

A new heav - - en,



[illegible]

The musical score is arranged in two systems. The first system consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts begin with a whole rest in the first measure, followed by a half note in the second measure, and then a whole note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The second system begins with a Tenor Solo part, marked *p espress.*, which enters in the first measure with a half note, followed by a half note in the second measure, and then a whole note in the third measure. The piano accompaniment continues with the same steady eighth-note and quarter-note patterns. The lyrics "A pure riv-er of wa-ter of life,—" are written below the Tenor Solo part.

Tenor Solo *p espress.*

A pure riv-er of wa-ter of life, —

clear as crys - - - tal,

pro - ceed - ing out of the throne of

God, *p dolce* pro-

ceed - ing out of the throne of God. *pp*

And on

mf
marc.

ei - ther side of the

riv - - - er the

tree of

Boy Choir

H

life. _____

SOPRANO

The tree

ALTO

The tree

of life. _____

of life. _____

Tenor Solo
Più tranquillo

And the Spir - it and the bride ____ say, Come. ____

SOPRANO *pp*

Come..

ALTO *pp*

Come..

And let him ____ that hear - eth say, Come. ____

pp

Come. ____

pp

Come. ____

And let him that is a - thirst say, Come. — Come. —

Come. Come.

Come. Come.

The first system of the musical score, featuring vocal and piano parts. The key signature is D major (two sharps). The vocal line begins with the lyrics "And let him that is a - thirst say, Come. — Come. —". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The system concludes with a repeat sign.

p

And who - so - ev - er will, — let him

pp *p*

The second system of the musical score. The vocal line continues with the lyrics "And who - so - ev - er will, — let him". The piano accompaniment includes dynamic markings *p* (piano) and *pp* (pianissimo). The system concludes with a repeat sign.

allargando

take — the wa - ter of life — free - ly.

mf

The third system of the musical score. The tempo marking *allargando* (ritardando) is present above the vocal line. The lyrics are "take — the wa - ter of life — free - ly." The piano accompaniment includes a dynamic marking *mf* (mezzo-forte). The system concludes with a repeat sign.

Con poco moto

The fourth system of the musical score, featuring piano parts. The tempo marking *Con poco moto* (with a little motion) is present. The system concludes with a repeat sign.

Poco più mosso

Tenor Solo *poco cresc.*

sf *m. d.* *m. s.* *m. d.* *And I* *cresc. poco a poco*

heard as it were, as it were the voice of a great

f *m. s.*

K mul - ti - tude, and the

m. s.

voice of man - y

m. s. *p*

wa - - ters, and as the

voice, the voice of might-y thun - der-ings, say - ing: "Al - le -

cresc. ed allarg.

ff cresc. poco a poco *cresc. molto* *ff* *cresc. molto* *allarg.*

Allegro

lu - ia."

Full Chorus

SOPRANO

Al - le -

L *mp*

lu - ia, Al - le - lu - ia, for the Lord God om - ni - po - tent reign - eth, om -

ALTO *f*

Al - le -

ff

ni - po - tent reign - eth, om - ni - po - tent reign - eth, the Lord

lu - ia, Al - le - lu - ia, for the Lord God om -

God om - ni - po - tent reign - eth, for the Lord om - ni - po - tent

ni - po - tent reign - eth, om - ni - po - tent reign - eth, the Lord om - ni - po - tent

TENOR *f*

Al - le -

Cl. *mf*

M

reign - eth, for the Lord_ om - ni -

reign - eth, the Lord_ om - ni - po - tent reign - eth, the

lu - ia, Al - le - lu - ia, for the Lord

M

po - tent reign - eth, for_ the Lord om - ni-po-tent reign-eth,

Lord God om - ni - po - tent reign-eth, om - ni-po-tent reign-eth,

God om - ni - po - tent reign-eth, om - ni - po - tent reign-eth, for_ the

BASS *ff*

Al - le - lu - ia,

ff

for the Lord, _____ for the Lord om - ni - po - tent

for the Lord, _____ for the Lord God _____

Lord om - ni - po - tent reign - - eth, the Lord _____

Al - le - lu - ia, for the Lord God om -

reign-eth, om - ni - po - tent reign - eth. *p* Al - le - lu - -

— om - ni - po - tent reign - eth. *p* Al - le - lu - -

— om - ni - po - tent reign-eth, om - ni - po - tent reign-eth, for the *p*

ni - po - tent reign-eth, the Lord om - ni - po - tent reign - eth, *p*

p

ia, _____ for the Lord _____ God om - ni - po - tent

ia, _____ for the Lord _____ God om - ni - po - tent

Lord _____ God om - ni - po - tent reign - eth.

for the Lord God om - ni - po - tent reign - eth. *mp* Al - le -

reign - eth, _____ for the Lord God om -

reign - eth, _____ for the Lord _____ God om -

Al - le - lu - ia, for the Lord _____

lu - ia, _____ for the Lord _____

ni - po - tent reign - eth. Al - le - lu -

ni - po - tent reign - eth. Al - le - lu -

God om - ni - po - tent reign - eth.

God om - ni - po - tent reign - eth.

p

mp

ia, Al - le - lu - ia,

ia, Al - le - lu - ia,

Al - le -

Al - le -

Al - le -

f

Al - le - lu - ia, Al - le - lu - ia, for the Lord God om -

Al - le - lu - ia, Al - le - lu -

lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia,

0

ni-po-tent reign - eth, — for the Lord — om - ni-po-tent

- ia, for the Lord — God om -

for the Lord — God om - ni - po - tent

for the Lord — God om - ni - po - tent

Cello

reign - eth, for the Lord om - ni - po - tent

ni - po - tent reign - eth, for the Lord om - ni - po - tent

reign - eth, om - ni - po - tent reign -

reign - eth, om - ni - po - tent reign -

reign - eth, om - ni - po - tent reign - eth, for the

reign - eth, om - ni - po - tent reign - eth, for the Lord

eth, for the Lord om - ni - po - tent reign -

eth, for the Lord om - ni - po - tent reign -

Lord om - ni-po-tent reign - - - - -

om - ni-po-tent reign - - - - -

- - - - - eth, for the Lord om - ni-po-tent

- - - - - eth, for the Lord _____ om - ni-po-tent

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Lord om - ni-po-tent reign -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

eth. Al - le - lu - ia, Al - le - lu - ia, for the Lord God om -

eth. Al - le - lu - ia, Al - le - lu - ia, for the Lord om -

reign - eth, for the Lord God _____ om - ni -

reign - eth,

The second system continues the hymn with the vocalists singing 'eth. Al - le - lu - ia, Al - le - lu - ia, for the Lord God om -'. The piano accompaniment continues with a similar harmonic texture, supporting the vocal melody.

ni-po-tent reign-eth,— for the Lord om - ni-po-tent reign-eth.

ni-po-tent reign-eth,— for the Lord om - ni-po-tent reign-eth.

po - tent reign - eth, the Lord om - ni - po - tent reign-eth.

for the Lord _____ om - ni - po - tent reign-eth.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'ni-po-tent reign-eth,— for the Lord om - ni-po-tent reign-eth.' The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Q *ff* Al - le - lu -

ff Al - le - lu -

— Al - le - lu - - - - ia, Al - le -

— Al - le - lu - - - ia, Al - le - lu - -

The second system continues the musical piece. It begins with a tempo change marked 'Q' (Quadrante) and a dynamic change to 'ff' (fortissimo). The vocal parts sing 'Al - le - lu -'. The piano accompaniment features a more active melody in the right hand and sustained chords in the left hand.

ia, Al - le - lu - - ia,

ia, Al - le - lu - - ia,

lu - - ia, Al - le - lu - -

ia, Al - le - lu - - ia,

sempre ff

For the Lord _____ God om - -

For the Lord _____ God om - -

- ia, For the Lord om - -

For the Lord _____ God om - -

ni - po - tent reign - eth, om - ni -

ni - po - tent reign - eth, om - ni -

ni - po - tent reign - eth, the Lord

ni - po - tent reign - eth, the Lord

R

- po - tent reign - eth, om - ni - po - tent

- po - tent reign - eth, om - ni - po - tent

God om - ni - po - tent

God om - ni - po - tent

R

reign - eth. Al - le - lu - ia, Al - le -

reign - eth. Al - le - lu - ia, Al - le -

reign - eth. Al - le - lu - ia, Al - le -

reign - eth. Al - le - lu - ia, Al - le -

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

Four staves of musical notation, likely for vocal or instrumental parts, showing a sequence of notes and rests.

Calmo (poco andante)
Moderato dolce

Organ
Man.
Ped.

p

Musical notation for Organ, Man. (Manual), and Ped. (Pedal) parts.

(Orchestra tacet)

Musical notation for the Orchestra, marked "Orchestra tacet".

rit. molto

Musical notation for the final section, marked "rit. molto".

Molto calmo
Contralto Solo

p

Bless'd are they, bless'd are they that do the commandments of God. _____

pp

p

Bless'd are they, — bless'd are they that do the commandments of

pp

p espress.

Orchestra

Cello Solo

God, _____ that they may have the

arpa

This system contains measures 1 through 4. The vocal line begins with a whole note 'God,' followed by a half note rest, then eighth notes for 'that they may' and a half note for 'have the'. The piano accompaniment features a treble and bass staff. The treble staff has a whole note chord in measure 1, followed by eighth notes in measures 2 and 3, and a half note in measure 4. The bass staff has a whole note chord in measure 1, followed by a half note in measure 2, and a whole note in measure 3. The arpa part is a continuous eighth-note arpeggiated figure with triplets in measures 1, 2, and 3.

right, _____ that they may have the

This system contains measures 5 through 8. The vocal line continues with a half note 'right,' followed by a half note rest, then eighth notes for 'that they may' and a half note for 'have the'. The piano accompaniment continues with similar patterns to the first system. The arpa part continues with the same eighth-note arpeggiated figure.

allargando *rit. molto*

right to the tree

Tempo giusto (come sopra) *pp*

of life.

Tempo giusto (come sopra) *pp* *Orchestra* *cresc.*

First system of musical notation. The upper staff features a complex texture of chords and arpeggios, starting with a *mp* (mezzo-piano) dynamic and a *cresc.* (crescendo) marking. The lower staff contains a melodic line with eighth and sixteenth notes. A *mf* (mezzo-forte) dynamic is indicated at the end of the system.

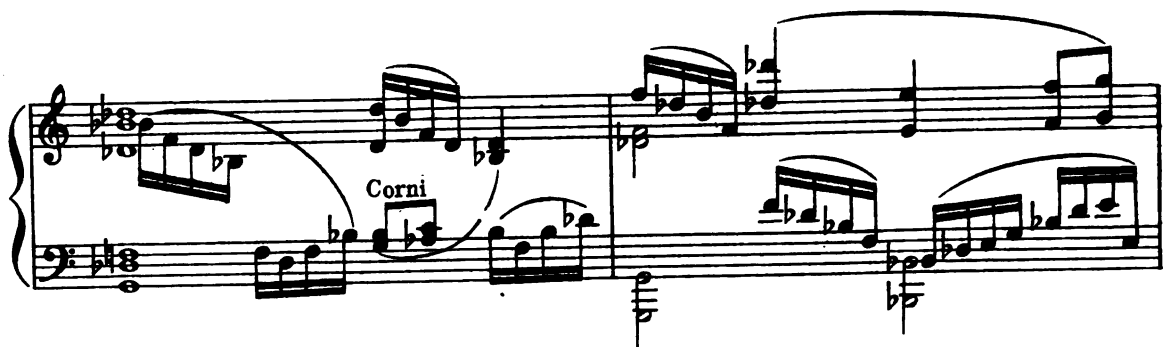
Second system of musical notation. The upper staff continues with dense chordal textures, marked with a *f* (forte) dynamic. The lower staff features a melodic line with a *cresc.* (crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic marking.

Third system of musical notation. The upper staff has a melodic line with a *calando* (diminuendo) marking. The lower staff features a melodic line with a *dim.* (diminuendo) marking. The system ends with a *rit.* (ritardando) marking.

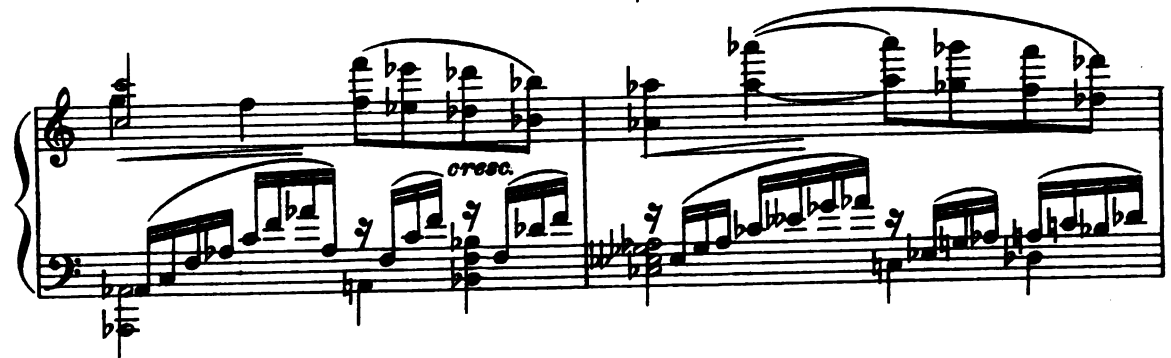
Moderato giusto
espress.

Fourth system of musical notation, beginning the *Moderato giusto* section. The upper staff has a melodic line with a *p dolce* (piano dolce) dynamic. The lower staff features a melodic line with a *p dolce* dynamic. The system concludes with a *p dolce* dynamic marking.


Fifth system of musical notation. The upper staff has a melodic line. The lower staff features a melodic line with a *p dolce* dynamic. The system concludes with a *p dolce* dynamic marking.



First system of musical notation. The key signature has two flats (B-flat and E-flat). The music is written for piano (treble and bass staves) and includes a part for Corni (horns) indicated by a bracket. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.



Second system of musical notation. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word *ornesc.* (ornaments) is written above the piano part. The horn part continues with a melodic line.



Third system of musical notation. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word *p dolce* (piano dolce) is written above the piano part. The horn part continues with a melodic line.



Fourth system of musical notation. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word *espress.* (espressivo) is written above the piano part. The horn part continues with a melodic line.



Fifth system of musical notation. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word *p rit.* (piano ritardando) is written above the piano part. The horn part continues with a melodic line.

U Molto tranquillo

Chorus

SOPRANO *pp*

ALTO *pp*

TENOR *pp*

BASS *pp*

I am Al-pha and O-me-ga, the be-gin-ning and the

I am Al-pha and O-me-ga, the be-gin-ning and the

I am Al-pha and O-me-ga, the be-gin-ning and the

I am Al-pha and O-me-ga, the be-gin-ning and the

U Molto tranquillo

Soprano Solo *p*

I am Al - pha, — I am Al -

end, I am Al - pha — and O - me - ga, the be -

end, I am Al - pha — and O - me - ga, the be -

end, I am Al - pha — and O - me - ga, the be -

end, I am Al - pha — and O - me - ga, the be -

- pha and O - me - ga, the be - gin -
 gin - ning and the end, the be - gin -
 gin - ning and the end, the be - gin -
 gin - ning and the end, the be - gin - ning, the be -
 gin - ning and the end, the be - gin - ning, the be -
 ning, the be - gin - ning and the end. — *pp* I am
 - - ning and the end, — *pp* I am
 - - ning and the end, — *pp* I am
 gin - ning, the be - gin - ning and the end, I am Al -
 gin - ning, the be - gin - ning and the end, I am
 gin - ning, the be - gin - ning and the end, I am Al -

Al - pha and O - me - ga, the first and the

Al - pha and O - me - ga, the first and the

pha and O - me - ga, the first and the

Al - pha and O - me - ga, the first and the

last. —

last. —

last. —

last. —

The be -

fff

p

W

mp The be - gin - - ning, the be -

pp The be - gin - - ning, the be -

p The be - gin - - ning, the be -

The be - gin - - ning and the end, the be -

gin - - ning and the end, the be -

W

gin - ning and the end, the first, —

gin - ning and the end, the first, —

gin - ning and the end, the first, —

gin - ning and the end, the first, — the

cresc.

the first, the first and the last,

the first, the first and the last,

the first, the first and the last,

first, the first and the last,

Soprano Solo

pp The first and the last. *pp* I am

pp (falsetto) and the last. *pp* I am

pp the first and the last. *pp* the first and the last.

ppp *ppp*

X

Al - - pha and O - me - - ga, the first and the

Al - - pha and O - me - - ga, the first and the

pp I am Al - - pha and O - me - ga, the first and the

pp I am Al - - pha and O - me - ga, the first and the

X

ppp last, — the first and the last. —

ppp last, — the first — and the last. —

ppp last, — the first — and the last. —

ppp last, — the first — and the last. —

last, — the first and the last. —

p

Baritone Solo

The grace of our Lord— Je-sus Christ— be with you all. —

This block contains the Baritone Solo part and the piano accompaniment. The Baritone Solo is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with some triplets. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a simple, hymn-like style.

Tempo I^o *pp*
A - men,

pp
A - men,

rit.
A - - - men,

A - - - men,

A - - - men,

A - - - men,

Tempo I^o
pp dolce

This block contains the Boy Choir part and the piano accompaniment. The Boy Choir part is written on five staves (treble and bass clefs) with a key signature of one sharp. It features a simple, hymn-like melody. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a simple, hymn-like style. The score includes dynamic markings such as *pp* (pianissimo) and *pp dolce* (pianissimo dolce), and tempo markings such as *Tempo I^o* and *rit.* (ritardando).

The image displays a musical score for a piece titled "Amen". It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "A - men." and are followed by a piano introduction. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line. The second system continues the vocal parts with "men, A - - men," and the piano accompaniment with a similar melodic and rhythmic structure. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for a vocal ensemble and piano, page 163. The score is in A major (three sharps) and 4/4 time. It features six vocal staves and a grand piano accompaniment. The vocal parts are marked *ppp* and "A - men." The piano part includes arpeggiated figures and sustained chords.

The score is divided into two systems. The first system consists of six vocal staves and a grand piano accompaniment. The vocal parts are marked *ppp* and "A - men." The piano part includes arpeggiated figures and sustained chords. The second system consists of six vocal staves and a grand piano accompaniment. The vocal parts are marked *ppp* and "A - men." The piano part includes arpeggiated figures and sustained chords.

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